

THE MUSICAL WORLD.

A Weekly Record of
SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,
CONNECTED WITH THE ART.

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NEXT to our love for the living, our homage to the dead is the purest and most ennobling attribute of humanity—together, they form the domestic cardinal virtues, that make our homes holy, and our hearts the sanctuaries of sacred things. This world would, indeed, be a wilderness and a desert, were we not imbued with impulses and sympathies that teach us to mow pathways through its briars, and find green sunny spots in the midst of its gloomy waste—the affections and regrets we cherish for our kindred, are the gentle flowers we cultivate within doors, to hallow our wintry fire-side—the admiration and respect we instinctively feel for the wise and good, are the oak and cypress trees we plant not alone for our own enjoyment, but for the shade and shelter of those who are to follow us—every considerative being feels a deeper attachment to the earth he is born to tread, when the quiet grave of one he has loved has been made therein—every generous mind finds a solace for its own deficiencies in bowing before superior worth, and assisting to transmit to other generations the growing value of departed merit and virtue—thus the rudest climate becomes genial, and the real worth of past ages is enjoyed in the present, and made an accumulating treasury for the future.

Napoleon shrewdly said, "Let us build monuments, for they will not only attract contemporary notice, but transmit our national greatness to the admiration of posterity." The example of the ancients fully justifies this remark; and we may find that, precisely as civilization advances, the offerings of nations to their illustrious dead are multiplied and enhanced. This is readily deducible to the first and best instincts of our nature, and is, in fact, but an enlarged filial piety—a heart-soothing duty, rendered by a people to their mental

fathers and benefactors. We begin to be grateful when we have learned to appreciate—the child (and untaught men are nothing more) adores and cherishes the one bosom that feeds and fondles him—the enlightened man owns many parents, in the great that have lent him their beams and departed; and in his devotion to them, he offers the most grateful worship to their beneficent Creator.

Impressed with these unaffectedly pleasurable feelings, which we are persuaded our readers will fully participate, we gladly avail ourselves of the notes of a friend, recently returned from Germany, to present the details of the inauguration of the statue of Mozart, which took place at the commencement of last month. We have not hitherto noticed this truly august ceremonial, for lack of the said details; but we are quite sure they will prove acceptable, however tardy, as a faithful record of a very interesting event, and an important link in the chain of musical history, which it is the ambitious object of this journal to furnish and continue.

FETE AT SALZBURG, IN HONOUR OF MOZART.

"After fifty years, the mighty master of music and the human heart has received the just homage of his countrymen, and disciples, and fellow-labourers, and co-lovers of our beautiful art; and the eyes of posterity have henceforth a pharos and landmark to invite them to the birthplace of him, who has spread a light and a glow through the world, which has cheered and fertilized the heart and mind of our species, as the summer sunshine paints and ripens earth's universal flowers and fruits. This quiet little Salzburg has, probably, never seen so glorious and smiling a time, since it was Salzburg—and that is going a considerable distance into antiquity, for by appearance, one might guess its origin pretty close upon the era of Noah—the number of persons assembled from all parts of Germany, and, indeed, of Europe, has

choked up its limits, and supplied every house and hovel, within some miles, an abundance of inmates; and these have continually increased till the last day of the interesting ceremonial.

"We are inclined to estimate the Germans as a cold plethoric people, and to say truth, their superficial looks betoken as much; but there is an understrata of enthusiasm which bursts forth but occasionally, and may, perhaps, be the outpouring of that volcanic fire which makes the friendship of a German, when once it has reached the heart, the most devoted and endurable tie in the world. I am told that as the statue progressed hither from the place where it was cast, the townspeople and villagers went out from their homes to meet and escort the car through their respective localities, singing and playing choice morceaux from the pen of him they celebrated, and making the whole road a moving pageant of music and joy. Here we have assembled some thousands of right earnest amateurs, of all ranks and crafts, from the prince to the husbandman—from the composer to the mere tuner of the shepherd's pipe—the music of Mozart fills every echo, stories of him are on every lip, and the very atmosphere seems full of his glorious presence.

"Sunday, the 4th of September, will long be remembered in Salzburg, and by the thousands collected there, to carry away sweet and grateful memories to far-off places and distant times. At six, the jubilee commenced by a salute of cannon, and looking out from my little chamber-window, I found the world as well as the sun was up and smiling. At nine o'clock Divine service commenced in the cathedral, which was densely filled by enthusiasts of all grades. Mozart's lovely mass in C was admirably performed by a choir and orchestra of more than two hundred excellent artists, many of whom had voluntarily pilgrimed hither from remote places. At the conclusion of the service, a procession was formed in the following order, which marched through the streets to the Place St. Michel, to the sound of music selected from the 'Don Giovanni,' well played by military bands."

Two commissaries.
Band of music.
A large number of artisans of the town.
The masons employed in the erection of the statue, in picturesque costume.
Two commissaries.
The children of the schools in great numbers, bearing flowers.
Two commissaries.
Students of the colleges.
Two commissaries.
The municipal authorities preceded by the banner of Salzburg.
Two commissaries.
Pupils and professors of the Mozart Institute of Music. Charles and Wolf Amadeus Mozart, sons of the great composer.
A pupil of the Mozart Institute carrying the act of donation of the statue to the town.
The Mozart Committee.
Two commissaries.
Representatives of conservatories and philharmonic societies throughout Germany.
Two commissaries.
The principal inhabitants and tenantry of the neighbouring estates.
Band of music.

"This procession, in every way a civic ovation, for there was not a military coat exhibited, passed along amid dense throngs of holiday-people, the windows and housetops crowded, and the fronts of many houses decorated with flowers—on arriving in the Place St. Michel, parties took up their stations around the statue, and in the galleries erected for them. The site is an ample one for a small town. On one side is the Town Hall and municipal offices, some well-built houses on the other sides, and an opening in front looking over the lower part of the town to distant landscapes, which are bounded by the Alps. In one gallery was assembled an orchestra and chorus of many hundreds. I will not offer an enumeration, suffice it, that it was probably the most numerous ever collected into one loyal phalanx—it was under the direction of Chevalier Neukomm. Opposite to this was the state pavilion, where the empress mother, the king and queen of Bavaria, and their family and suite, the archbishop of the diocese, the ministers of Bavaria, and a vast number of persons of high rank and talent, including Prince Joseph Poniatowski, who had travelled from Florence.

"When all were arranged, the music ceased, and a short expectant silence prevailed; during which Neukomm advanced to the front of the statue, and delivered a discourse, which appeared to awaken the feelings of his auditors; at the conclusion of which, and in the midst of a silence still more impressive, a boy of the Institute detached the chord which held the envelope, and, lo! the blaze of a bright noon-day sun seemed to give life to the animated countenance of Mozart.

"I have been present at many a high celebration, but never have I heard so long, unanimous, exulting, heart-prompted, and

air-rended a shout, as now awoke from thousands of lips—the old, the young, the high, the low, the native, and the stranger—and which was prolonged and echoed by voices far distant from the joyous spot. Triumphant Mozart! at last thy glory is consummated!

"A choral ode, adapted to motives of Mozart by his son—the poetry by the venerable archbishop—was then finely executed, and the effect in the open air was all but sublime. The municipality then placed the act of donation in a chamber constructed in the base of the statue, and, the Mayor having expressed the thanks of the town to all who took part in the ceremonial, the march in "Clemenza di Tito," arranged as a chorus, finished the solemnity.

"Banquets, fetes, and rejoicings of every description occupied the remainder of the day; and in the evening there was a concert in the Hall, of which the following is the

PROGRAMME.

Overture—"Clemenza di Tito."
A Prologue, recited by a Professor of the University.
Concerto in D Minor played by the Son of Mozart.
Donna Anna's song from "Giovanni"—Madame de Hasselt.
Symphony in G minor.
"Non piu andrai"—Herr Staudigl.
Quintet from "Cosi fan tutte"—Madame de Hasselt, Madlle. Mesmer. Messrs. Dietz, Staudigl, and Reisinger.
Adagio, violin—M. Menter.
Tenor song from "Zauberflöte"—M. Dietz.
Trio from "Cosi fan tutte"—Madame de Hasselt, Madlle. Mesmer, and Herr Staudigl.
Chorus, from a Mass.

"Monday, the 5th, commenced with the performance of the wonderful "Requiem" in the Cathedral; which was rendered in a style the most perfect and the most solemn—every performer as well as listener appearing to partake the deep devotion of the music and the feeling of grateful emotion due to its immortal composer. In the evening we had another fine concert.

PROGRAMME.

Overture—"Zauberflöte."
Air from the "Serail"—Madame de Hasselt.
Octet for oboes, clarinets, horns, and bassoons, executed by the musicians of the King of Bavaria, and the Professors of the Music School of Prague.
Air, with double bass accompaniment—Herr Staudigl, and A. Muller.
Duet from the "Serail"—Madame de Hasselt, and Herr Dietz.
Tenor air from ditto—Herr Dietz.
Chorus from the opera of "Otho."
"Qui sdegno"—Herr Staudigl.
"Voi che sapete"—Madame de Hasselt.
Trio from "Zauberflöte"—Madame de Hasselt, Messrs. Dietz, and Staudigl.
Air from "Otho"—Herr Staudigl.
Symphony in C.

"Each evening the Place St. Michel was illuminated by Bengal lights, which produced a magical effect; and the choristers

and children of the schools formed a procession round the statue, with lighted flambeaux, and singing choral airs selected from the operas and other deathless works of the great and amiable composer.

"The secular fetes—horse races, balls, illuminations, and public banquets, continued through the 6th and 7th, and thus ended the most glorious and grateful solemnity that the art and its votaries have ever achieved or enjoyed—a fete that honours alike the givers and receiver—the triumph of art and peace." W.

We shall be enabled to present our readers a particular description of the statue, which is stated to be a very superior work of art, and a fine likeness of the composer, on an early occasion. May it survive through every conflict of man and the elements, through every change of feelings and opinions, to the remotest times—a monument of him to whose honour it is raised, and of the enlightened spirit of our age! C.

FIRST CONCERT OF THE BIRMINGHAM MUSICAL INSTITUTE.

(From our own Correspondent.)

Birmingham, Oct. 12.

DEAR WORLD,—I promised you an account of the first concert of this society, and I now redeem my promise. The following extract is from a short relation of the origin and intentions of the institute, published by Mr. Lyon, Honorary Secretary, and perhaps may be acceptable to those of your readers hitherto unacquainted with its existence.

"The Birmingham Musical Institute was established in March, 1841. The chief objects of this Society is to promote the practice of Classical Music both vocal and instrumental; for this purpose the Members meet regularly every week; and they have, since the first formation of the Society, had the assistance of most of the leading Professors in the town at these practices. This has already had a most important effect upon the style in which the music has been produced; and as the Committee state at the close of their Yearly Report, they have "reason to feel gratified with the improvement they are effecting in the public taste, by so frequent producing the works of the best Composers in a style not to be surpassed by any town in the kingdom."

"Another object has been the establishment of a fund applicable to the relief of such of the Members as may be placed in circumstances to require pecuniary assistance; and they have much pleasure in stating that this is also accomplished.

"It is intended to give three Public Concerts in the Town Hall, during this season. The Concerts given by the Institute have hitherto consisted of entire works of the great Masters; and while due attention is paid to the introduction of eminent Vocalists, it the most anxious desire of the Managers to render them attractive by fine orchestral effects, and by the performance of Classical Music."

To effect these desirable objects, a band and chorus of upwards of three hundred members have been collected together, and three or four eminent vocalists from London are engaged for each concert; the performances are given in the magnificent Town Hall.

On the occasion of the first concert, which took place yesterday evening, Dr. Mendelssohn's oratorio of "St. Paul" was selected for performance. The vocalists engaged to fill the four principal parts, were Misses Dolby and Marshall, Messrs. Pearsall and Machin. With regard to the choice of so difficult a work as "St. Paul," I must confess myself rather in doubt, as to its judiciousness. This, it should be remembered, is only the second season of the existence of the society, and as the band and chorus are chiefly composed of amateurs, who have other occupations engrossing nearly the whole of their time, it is not to be supposed that, in so short a period, they can have acquired anything like sufficient experience even for the right appreciation, much less the correct execution of such an elaborate composition. Thus the chorusses, with a few exceptions, though evincing a laudable desire to represent the intentions of the composer, were often in error, *quoad* the conception, and generally unfinished, *quoad* the execution. The band also, though here and there displaying considerable energy, and no little tact, for a body of uneducated amateurs, was in most cases far behind hand in the requisite effects which a perfect mastery would have ensured. The desire, however, of introducing a great and profound work of art to their fellow-townpeople I hold to be in the highest degree laudable, and I only quarrel with the judgment which fixed on so early a period for carrying it out. The brilliant exceptions to the general censure I have felt myself in justice bound to pronounce (as one caring more for the reputation of Dr. Mendelssohn, which is risked in a garbled interpretation of his work, than for any other consideration whatever) were the *chorales*, which were sung with great precision, the dramatic chorusses "Is this he," and "This is Jehovah's Temple," and the exquisitely lovely barcarole chorus, "How beautiful are the messengers," all of which were delivered both with accuracy and enthusiasm. The premier flautist, however, deserves excommunication for his heartless (and *timeless*) mangling of the obligato part entrusted to his care, in the delicious chorus, "O! be gracious ye immortals," in which he was, almost till the final bar, utterly at variance with the choir, and the remainder of the orchestra; this could only have arisen from want of due care at the rehearsal, and therefore ought not to pass without reprehension. The band were far oftener at fault, however, than the choir; most heinously so in the "Conversion" music, and the quartet, "Oh! thou the true and only light," the latter of which, especially, was fearfully handled, in spite of the efforts of the vocalists, Misses Marshall and Dolby, and Mr. Machin, (Mr. Pearsall being scarcely better than the band) to hold things together. With regard to the singers, I shall first speak of Miss Marshall, a very charming and improving vocalist from the Academy. Her recitatives were, in general, impressively and correctly delivered, but her great fault is, that by wishing to do too much, she frequently effects nothing at all. The sublime is on the verge of the ridiculous, and Miss Marshall often proved this by her overstrained interpretation of passages, wherein had she stopped short at a certain mark, and contented herself with a somewhat more moderate expression, she would have been in the highest degree effective, but overleaping that boundary, she fell into the extreme of caricature, and the result of the "mountain's labour" turned out a "*ridiculus mus*." Time and experience, however, will do much towards the correction of an error, which, at all events, is an error on the right side—and from what I have heard of Miss Marshall, she will not be offended at strictures passed on her in the most friendly spirit, being, as I am led to believe, (unlike most singers,) by no means too conceited to learn, and by no means so puffed up with ideas of her own perfection, as to imagine that she is already a finished artist, while literally only on the stepping stone to excellence in

her vocation. Her execution of the aria, "I will sing of thy great mercies," was chaste and faultless, and the general impression she made will not allow the people of Birmingham speedily to forget her. A better example I could not desire to hold out to her than her talented fellow-academician, Miss Dolby, whose undoubted ability, combined with that extreme modesty which renders her almost unconscious of it, has raised her to an eminent position, and will raise her yet to the *very highest* position in her profession. Her unequalled quality of voice, (which by the way is a *mezzo soprano* rather than a pure *contralto*), has certainly been a host in her favour; but this, without the most assiduous study and an intense desire to profit by the best models, could never of itself have made her the finished singer she is destined to become, and which even now she almost is. Nothing could be more truthful than her execution of the various recitatives allotted to her, which plainly pronounced her a perfect mistress over every variety of declamatory vocalization. At the immediate outset she was a *thought* uncertain, but she speedily established herself, and afterwards to the very end of the oratorio, her singing was as nearly perfect as I, jealous as I am of the correct rendering of the intellectual music of Dr. Mendelssohn, could possibly have desired. Miss Dolby's "But the Lord is mindful of his own," (the lovely *arioso* in G major, immediately preceding the "Conversion,") is so well known, that to dilate in its praise would be superfluous—Dr. Mendelssohn himself, in my hearing, pronounced it the perfection of quiet singing, (tranquillity and composure being the chief characteristics of the song in question,) and on the present occasion, it is enough to say, that it proved itself fully worthy of all previous eulogiums—A printed prohibition of *encores* was posted in the rooms, which the Birmingham audience seemed strongly anxious to disregard at the conclusion of this song—however the "*hushes*" had it, and *propriety* resumed her sway—Of Mr. Pearsall I am sorry I cannot say much in praise—He has a fine voice, but his style borders on the vulgar, and Dr. Mendelssohn's music, more than any other, suffers by a want of refinement in the vocalist—Mr. Machin has a high reputation at Birmingham, and, in a great measure, I think, deservedly. He gave the two songs in B minor, especially "O! Lord have mercy," with great discrimination, and an evident appreciation of his author—still I doubt if he be equal to the difficult part of "Paul," and, I must own, I more than once sighed for Phillips, the only English singer, who, in my opinion, (except perhaps Balfe, did he not unhappily lack stamina,) is capable of doing justice to its endless variety of expression. The false witnesses were abominably false indeed, and I would rather dismiss them without individualizing them by name—Mr. Munden conducted throughout with great care and ability—Mr. H. Shargool led, and Mr. Stimpson presided at the organ. The Hall was crammed in every part. In conclusion—I am sure you will join with me in my earnest wish for the future success of this highly praiseworthy Institution, a promising offspring of its great parent at Exeter Hall. Circumstances permitting, I trust to be enabled to give you an account of the next concert—"The Seasons" are to be done, Miss Birch is engaged, and (I hope) Miss Dolby.

Adieu—yours,

J. W. D.

SINGING FOR THE MILLION.

BY THOMAS HOOD.

In one of those small, quiet streets,
Where Business retreats,
To shun the daily bustle and the noise
The shabby Strand enjoys,
But Law, Joint Companies and Life Assurance,
Find past endurance—

In one of those back streets, to Peace so dear,
The other day a ragged wight
Began to sing with all his might,
"I have a silent sorrow here!"

The noise was quite appalling!
To seek a fitting simile and spin it,
Appropriate to his calling,
His voice had all Lablache's *body* in it;
But oh! the scientific tone it lack'd,
And was in fact,
Only a forty-boatswain-power of bawling!

In vain were sashes closed,
And doors against the persevering Stentor,
Through brick, and glass, and solid oak opposed,
Th' intruding voice would enter.

Louder, and louder still,
The fellow sang with horrible goodwill,
Curses both loud and deep, his sole gratuities,
From scribes bewilder'd making many a flaw.
From room to room, from floor to floor,
From Number One to Twenty-four
The nuisance bellow'd, till all patience lost,

Down came Miss Frost,
Expostulating at her open door—
"Peace, monster, peace!
Where is the New Police!
I vow I cannot work, or read, or pray,
Don't stand there bawling, fellow, don't!
You really send my serious thoughts astray.
Do, there's a dear good man—do, go away."
Says he, "I won't!"

The spinster pull'd her door to with a slam,
That sounded like a wooden d—n.

For so some moral people, strictly loth
To swear in words, however up,
Will crash a curse in setting down a cup.
Or through a doorpost vent a banging oath;
In fact, this sort of physical transgression

Is really no more difficult to trace
Than in a given face
A *very bad expression*.

However, in she went,
Leaving the subject of her discontent
To Mr. Jones's Clerk at Number Ten;
Who, throwing up the sash,
With accents rash,

Thus hail'd the most vociferous of men:
"Come, come, I say old fellow, stop your chaunt!
I cannot write a sentence—no one can't!
So just pack up your trumps,
And stir your stumps."
Says he, "I shan't!"

Down went the sash,
As if devoted to "eternal smash,"
(Another illustration
Of acted imprecation.)
While close at hand, uncomfortably near,
The independent voice, so loud and strong,
And clanging like a gong,
Roar'd out again the everlasting song,
"I have a silent sorrow here!"

The thing was hard to stand!
The Music-master could not stand it,
But rushing forth with fiddlestick in hand,
As savage as a bandit,
Made up directly to the tatter'd man,
And thus in broken sentences began—

"Com—com—I say!
You go away!
Into two parts my head you split—
My fiddle cannot hear himself a bit,
When I do play—
You have no bis'ness in a place so still!
Can you not come another day?"
Says he, "I will."

"No—no—you scream and bawl!
You must not come at all!
You have no rights, by rights, to beg—
You have not off one leg—
You ought to work—You have not some complaint—
You are not cripple in your back or bones—
Your voice is strong enough to break some stones."
Says he, "It aint!"

"I say you ought to labour!
You are in a young case,
You have not sixty years upon your face,
To come and beg your neighbour!
And discompose his music with a noise,
More worse than twenty boys—
Look what a street it is for quiet!
No cart to make a riot,
No coach, no horses, no postilion,
If you will sing, I say, it is not just
Tosing so loud."—Says he, "I must!
I'm singing for the Million!"

CORRESPONDENCE.

UNMANLY ASPERSION OF MRS. ALFRED SHAW.

To the Editor of the Musical World.

SIR,—I have just been informed that the story of my having been formerly a factory girl originated with your journal some years ago. I beg therefore you will do me the favour of contradicting this statement now, and denying in my name the aspersion, as it is entirely false.

I was born at Lee, in Kent, and I never was indebted to any one for assistance or education excepting my father.

I have the honor to be, Sir,
Yours very obediently,
MARY SHAW.

Tuesday, October 18th, 1842.

We cheerfully give insertion to the above, and have great pleasure in presenting our readers with the lady's own refutation of the derogatory paragraph, which we last week fully contradicted, from our own knowledge of the truth.

The publication that has thought fit to propagate this absurd and lying story, at a moment when Mrs. Shaw should claim the sympathy and support of every man, as well as every lover of her art, now attempts to shuffle the responsibility of its petty minded calumny upon our shoulders, by stating that it received the paragraph in question from a correspondent who copied it from the "Musical World" of August 22nd, 1839, where it appeared as an extract from the "Evening Star"—we really pity the writer and his correspondents, who have nothing better to do, and no more generous feeling to direct them, than to ransack forgotten pages and dose their readers with little tit-bits, made offensive and injurious by their present republication—for in August, 1839, Mrs. Shaw was aloof from the ordeal she has since encountered, and the arduous struggle in which she is now nightly triumphing—what was then a silly and unheeded piece of gossip, has now an excellently attractive flavour of scandal for certain depraved appetites—this the parties well know, and with no other view or intention they have sought to tickle the vitiated palates of such persons, no matter at whose cost or through whose pain.

The Musical World of 1839 claims no defence from, and entails no responsibility upon its present conductor; since it is well known to its readers, and to a large portion of the public, that his connection with the work commenced at a far more recent date.

Ed. M. W.

MUSIC AT BRIGHTON.

To the Editor of the Musical World.

SIR,—Your Brighton correspondent, "Peto," seems to regret exceedingly that "the Anglican church is not musical," and that "a determination exists to prevent it from being more than of a very humble and mediocre description." From my very intimate knowledge of an extensive body of clergymen of the "Anglican church," I beg to contradict these representations. It is not from any disinclination for the science that the musical portion of our services are not better performed; but the trouble and time taken to place a dozen boys and half the number of men in a condition to execute the most commonplace chants and responses in a scientific manner—for it is a lamentable fact that those who can read music tolerably well are shockingly backward in contributing to the service. Some few cases, however, are exceptions—one I would mention is at St. Philip's church, Stepney. There I understand the grown up portion of the choir are masters of the notation of music if of nothing further—and the pains and assiduity of the incumbent of the place the Rev. J. Brooks—in drilling and instructing some dozen or fifteen boys (who by the way are all musically inclined and selected from the parish) are deserving great praise, the style of chanting is here different from that at Cathedrals,—the gabbling over every word of a sentence till the last three or four are reached is particularly avoided, each word receives its proper accent and importance, and the service is performed in an effectual and scientific manner—this system I trust to shortly see introduced in every church in the kingdom fully persuaded that it is not the antipathy of clergymen to the science, but either the dilatoriness or incapacity of organists who I fear think more of their own display than of the performances of the children under their charge.

I am, Sir,
Your obedient servant,
Z.

Stepney, Oct. 12th, 1842.

We trust the worthy pastor and his flock will speedily find many emulators and imitators—we ourselves know very many clergymen who are faithful and zealous lovers of the art, and we do not doubt that the facilities of instruction which have recently been made known will aid them, and incite their less musical brethren, in restoring the choral solemnities of the church to their ancient fitness—we are persuaded that every sensible organist will lend his concurrence.

Ed. M. W.

MUSICAL INTELLIGENCE.

Metropolitan.

MELOPHONIC SOCIETY.

This junior Society, owning the parentage of the Exeter Hall Harmonists, gave a very creditable performance of the Stabat Mater, on Friday Evening, at the Music Hall, Store Street, and attracted and pleased

a numerous audience. The solo singers were Misses Cubitt, Williams, and M. Williams, Messrs. Lockey and A. Novello—the chorusses were fully supported by the members, and very effectively rendered—the orchestre was led by Mr. W. Blagrove, and, save that it was a little too loud occasionally, acquitted itself extremely well. Mr. Jolley, junior, was at the organ, and played a voluntary between the parts (or during the breathing time of the vocalists, for there is no division in the original score) in a very clever style, concluding with Beethoven's Hallelujah, which excited more enthusiasm in the company than any part of the evening's performance. The Misses Williams obtained an encore for the duet—and Mr. Novello was justly applauded for his chaste delivery of the bass solos.

Provincial.

WINDSOR, October 10.

Mr. Toulmin has been delighting the town, and reaping a golden harvest, during the past week. His concerts have been well attended, and the performance of his sons on the piano-forte and harp obtained very deserved applause. Miss Lear, of the Royal Academy, sang several very charming songs, and accompanied herself on the piano, in a style equalled by very few vocalists; her exertions excited the most lively approbation.

MANCHESTER, October 17.

The choral society gave an excellent concert on Thursday last, at which a selection, chiefly from the "Seasons," was admirably performed. Mr. Burnett sang delightfully several choice songs that were allotted to him. The chorus department was very effective, and the orchestral accompaniments most ably sustained.

CAERNARVON, October 11.

The Distin Family have experienced the most flattering reception here, and in all the neighbouring towns and locations; proving that musical talent is sure of a just appreciation in this somewhat unfrequented region. They gave their last concert on the 10th inst., which was attended by all the principal inhabitants, and highly applauded. These eminent performers leave us for Dublin, where they will perform next week.

Foreign.

PARIS.

(From our own Correspondent.)

I have got back to my old quarters, and find Paris just where I left it, the streets as incommodious, the public places as crowded, and the soldiery as abundant as ever. The Academie Royale is at present somewhat in dudgeon—Madame Stolz has been obliged to leave the capital through ill health, and as she has the role in all the recent novelties and revivals, the repertoire of acting pieces is considerably circumscribed in her absence—there is a dispute about the terms of M. Duprez which threatens his secession—Meyerbeer still hesitates to unlock his sealed book of "The Prophet"—M. Pillet, the manager, is exceedingly unpopular both behind and before the curtain, and the habitués take their usual places with an air of unexpectancy, and quit them with audible significations of discontent.

The Opera Comique is the present vogue—"Richard," "Le Dame Blanche," "Le Domino" and "Le Pre aux Clercs," continue to attract; and with Adam's new opera, and Balfe's, which is to appear

before Christmas, afford the prospect of a very flourishing season.

The Italian opera season has commenced with much éclat, though but little novelty is announced, or expected. Tamburini has resumed his important station, and is nightly received with the most flattering plaudits—poor Lablache has been *hors de combat* for some weeks with inflammation of the lungs—when the lungs of Lablache are inflamed it is natural to expect the inflammation can be no trifling affair—Viardot Garcia is engaged as contralto, and Grisi and Persiani, and Mario; and the manager has adroitly availed himself of several members of the German chorus, unfortunately thrown upon the world by the failure of Schumann's speculation here last spring—these and the adjunct of several children's voices (a capital notion both in a musical and picturesque point of view) give a nerve and spirit to the chorus which have not been usual either in London or Paris.

I am enabled to contradict the reports in the English papers, that De Beriot has been appointed violin professor at the *Conservatoire*—he was in Paris, and the professorship was offered to him but there were obstacles which induced him to decline it, and he has returned to Brussels. M. Panofka has arrived here and the eyes of the interested are turned towards him. Berlioz is concert-giving in Brussels with good success. It is said Conradin Kreutzer is to write an opera for the *Opera Comique* and Lachner one for the *Académie*. Paris is unusually full of high company for this early period of the season.

Thursday night was a veritable jubilee at the *Opera Comique*. A new opera always draws a crowd—but an opera by Adolphe Adam, whose "Postillon" and "Brasseur" have given so many snatches of melody to the entire *monde* of Paris—an opera with the admirable Chollet for its hero, and a popular subject for its libretto, was an event which no *amateur du spectacle* could afford to treat with indifference—and lo! this beautiful theatre was crammed to semi-suffocation.

The story is founded on one of the popular songs of Beranger, and relating to the assumption of regal dignities by a retired draper, affords opportunities for frequent political hits, and extremely comic situation. The music is full of vivacity and character—the melodies are vocal and catching—the concerted pieces are well adapted to the business of the scene—the instrumentation is throughout, adroit and brilliant, evincing a practical knowledge of orchestral effects, and an intelligent use of them. The opera is entitled "Le Roi D'Yvetot," and was received with an enthusiasm, of which the population of Cockaine are rarely, if ever, susceptible. It abounds with single songs, and is therefore a marketable commodity on the musicsellers' exchange, for it is certain of obtaining a vast popularity. I heard Labarre (the harpist, well-known in London,) speak of the music of this opera, yesterday, in the following terms:—"Adolphe Adams's music flows from a pure fountain—it is a sort of mixture of champagne with spring water—it is not exactly wine—it may be cider—but it is cider of an excellent quality—we must remember that a large number of persons delight in such refreshing beverage, and I confess myself of the number."

I met Balfé this morning, and learned that he has nearly completed the third act of his opera—he is, naturally, in rare spirits. Donizetti is in Paris, superintending a new opera at the Italian house—Rubini left on Friday for St. Petersburg—the English friends of Madame Dorus Gras will be glad to learn that she has entirely recovered from her long and severe indisposition, and that her charming voice is as brilliant as ever.

I have just learned that Duprez has signed his engagement at the *Académie Royal*.

October 16.

Hotel de l'Isle d'Albion,
Rue St. Thomas du Louvre.

E. L.

ODESSA.

Signor Marras, a year or two since in England, after a signal success at St. Petersburg and Moscow, has travelled through the Russian empire, and arrived at this place, where he has created a great *furor*. The journals are full of the most flattering commendations of Signor Marras's voice and abilities.

Miscellaneous.

M. HENRI HERZ.—This gentleman has been appointed Professor of the Piano at the *Conservatoire*, Paris, in lieu of M. Adam, the patriarch of pianists, who is eighty-three years of age, and the father of the composer.

PRINCESS THEATRE.—Mr. Maddox has returned from Paris, where he has been for some time, engaging a competent ballet. Madame Garcia is to be his prima donna, and it is said that he has engaged Templeton as his principal tenor. According to present arrangements, the theatre will be opened on the 26th of December.

HANDEL'S BOOK-CASE.—The late Dr. Ireland, Dean of Westminster, has bequeathed this celebrated relic to Mr. J. L. Brownsmith, of the Abbey. The case contains sixty-seven volumes in MS., written by Handel's amanuensis, Mr. Smith, comprising thirty-two operas, twenty-two oratorios, the Coronation and Chandos Anthems, grand and organ concertos, serenatas, Te Deums, and other sacred pieces, and a volume of overtures and selections from various operas not enumerated in any printed catalogue of Handel's multitudinous productions.

SONTAG.—This once very popular vocalist, now the Countess Rossi, is about to revisit Berlin, where she was formerly so great a favourite, in a new character—her husband having been appointed Sardinian ambassador to the Prussian court.

MISS ADELAIDE KEMBLE.—We are told the "Don Giovanni" and the "Matrimonio" are to be brought forward previous to this lady's retirement from the stage. If nothing English is to have the advantage of her support, it is consolatory to find that sterling works alone are to supersede us.

THE LAST OF RUBINI.—It is said that Mr. Lumley has realized the sum of £1800 by the recent tour and farewell of the "king tenor" through the provinces.

HER MAJESTY'S THEATRE.—The French papers state that Mr. Lumley has purchased the entire property of this establishment for a hundred and five thousand pounds.

THE MESSRS. SHRIVALL.—The elder of these gentlemen, formerly of the Royal Academy, and recently the tenor of the perambulant company travelling with Miss Kemble, has accepted an engagement in America, and departed thither—the junior brother, Mr. F. Shrivall, also a tenor singer, is engaged at the Liverpool Theatre, where report speaks very favourably of his performance and success.

EXCOMMUNICATION OF THE FIDDLE FAMILY.—By a mandament of the vicar-general of the pope, the use of any musical instrument in the service of the church, except the organ, bassoon, and trombone, is expressly forbidden—special indulgences may, however, be obtained for other wind instruments on occasion of high solemnities, on showing just reasons for the same; but stringed instruments are utterly and for ever interdicted, on pain of the severest penalties.

THE BERKSHIRE FESTIVAL.—By a printer's error, the names of Havell and Howell were used at cross purposes, in the letter of our correspondent on this very successful enterprise—it was Miss Havell, niece of Mr. Binfield, who so cleverly played the pianoforte part of Hummel's quintet—and it was Mr. Howell who sustained the double bass with his usual mastery.

MR. CHARLES KEMBLE.—It is rumoured, that this eminent actor intends to perform, for a limited time, at Covent Garden Theatre, such characters as *Wolsey*, in Henry VIII, *Lear*, &c. &c. The off nights, as those are called, when Miss Kemble and Mrs. Shaw do not perform, have exhibited a miserable show of empty benches.

MISS CLARA NOVELLO.—Is still in negotiation with the management of Covent Garden. Miss N. is, however, enabled to accept but a short engagement, being retained at the theatres of Milan, Genoa, &c. (with the exception of the next spring season,) to the close of 1844. A junior sister of Miss Novello, who has been some years studying in Italy and Germany, will shortly make her debut at the Royal Theatre of Dresden.

MESSRS. AMOTT AND HUNT.—In our correspondent's letter, respecting the Worcester festival, Mr. Amott's name was printed Aymett, and Mr. Hunt was printed Hart—the former is organist of Gloucester Cathedral, and the latter, the organist of Hereford Cathedral.

FESTIVALS.—It is feared that the extensive repairs and alterations, now going on in Hereford Cathedral, will not be completed in time for the festival to be held there next year. Whether the meeting will take place at Worcester, or Gloucester, has not yet been decided; we should rather think at the latter. The festival at Birmingham will take place next autumn, we conclude, and the opening of St. George's Hall, at Liverpool, will take place in 1844.

THE CHORAL HARMONISTS.—This Society will commence the eleventh season on Monday, November 14th, and continue their meetings as follow:—Dec. 12—Jan. 2nd—(1843)—Jan. 30th—Feb. 27th—March 27th—April 24th.

SOCIETY OF BRITISH MUSICIANS. The second conversazione of this Society took place on Friday Evening at their Rooms in Berners Street, and proved a most agreeable

ble and social reunion. Messrs. Dando, Beale, Graves, Banister and Severn, played a Quintet of Onslow, a Quartet of Beethoven, and another of Mr. Graeco—Messrs. Jewson and Dando performed a Beethoven duet for pianoforte and violin—Miss Cubitt sang a song of Mr. Stephens, and Mr. W. Seguin another of Mr. Hullah, accompanied by Mr. Potter. The meeting was numerous and cannot be too highly commended, as a means of bringing together, unprofessionally, so much musical talent for mutual recreation, and at the same time cementing, by private friendship, an unity most desirable for public advantage and for the welfare of the art.

MUSIC AT BIRMINGHAM.—Mr. Pearsall, the tenor singer, has advertised a concert in the Town-hall, under the patronage of Queen Adelaide, which promises his numerous friends and patrons a high musical treat. Mr. Pearsall will be assisted by Madame Caradori, Mrs. A. Shaw, Mr. Giubilei, and Mr. H. Phillips, besides the support of a numerous band and several instrumental soloists. The concert takes place on the 24th, and will be repeated on the 25th in the Lichfield Theatre—success to all such spirited musical enterprises.

COVENT GARDEN THEATRE.—Cimarosa's "Matrimonio," has been put into rehearsal, the three female parts will be performed by Miss Kemble, Miss Rainforth, and Mrs. Shaw. The opera will be produced on Tuesday the 1st of November, and Shakspeare's "Tempest" will be revived on the 9th.

MR. BRAHAM.—Our perennial veteran has recently returned to New York, from a most successful tour through the Western States, in company with his son Charles, who is said to inherit the unrivalled organ which has delighted the English musical public for more than half a century. The Messrs. Braham proceed immediately to Montreal, where they have been pressingly invited. The numerous friends of Mr. Braham will rejoice to know that himself and family are in the enjoyment of excellent health.

M. WILHEM.—A subscription is progressing rapidly in Paris, for the erection of a monument to this eminent man.

LIABLACHE.—Our readers will be glad to hear that this distinguished artist is fast recovering from the severe attack which has created so much alarm amongst the friends of operative music throughout Europe.

STAUDIGL.—It is singular that this eminent bass singer should also have been suffering from inflammation of the lungs during the last few weeks—he is however pronounced to be out of danger.

MR. W. STERNDALE BENNETT has just received a diploma from the great Society for the encouragement of music in Holland,

constituting him a "Member of Merit." This is a flattering testimonial, for our clever young countryman, of the esteem in which he is held abroad as well as at home.

CLASSICAL SUBSCRIPTION CONCERTS.—This very spirited series of musical performances will commence on Wednesday next, at the Hanover Square Rooms, with a very attractive programme, and a phalanx of talent which must, we think, ensure complete success.

List of New Publications.

VOCAL.

- G. Linley. Kate O'Shane, ballad; Chappell.
G. Linley. The child's wish in June, song; Chappell.
Rossini. Stabat Mater adapted to English words by W. Ball. Chappell.
Henry Smart. Down, down with the sorrows, a bacchanalian song; Wessell & Co.
The Hon. Mrs. Norton and Miss Augusta Cowell. A fourth set of songs. Chappell.
G. Lindley. The rival lovers; Chappell.
The Solfeggio Society. Round for twelve voices; V. Novello.
A catch upon a catch not easily caught; Marelli & Novello.

INSTRUMENTAL.

- F. Hüntten. Melodies de Pujet, in four books; Chappell.
F. Hüntten. Themes Favoris du Ballet, op. 119; No. 1, La Cracovienne; No. 2, Grand Marche. Chappell.
H. Rosellen. Rondo from "La Reine de Chypre;" Chappell.
J. W. Davison. Book V. of the airs from Auber's opera "Les Diamans de la Couronne;" Wessell & Co.
Bosio. A la noblesse, No. 7. The storming of Mazagram quadrilles; Wessell & Co.
Series of Chopin's works, No. 54, 8th set of Mazurkas, op. 50; Wessell & Co.
Kummer. Scales for Violoncello; Ewer.
Hesse. Modulation—pianoforte from C major to every other major key; Ewer.
Beethoven. Two great Sonatas, op. 5, pianoforte and violoncello or violin, in score; Ewer.
Hüntten. La jolie fille de gand, op. 112; No. 1, Cracovienne; No. 2, Grande Marche; Chappell.
Osborne. Grand fantasia from Le Duc D'Orlone; Chappell.
Plachy. Dell' aura tua, with variations, op. 68; Chappell.

Notice to Correspondents.

Mrs. Cope—her note and enclosure reached us to late to be available; parties favouring us with admissions to concerts, are requested to give us, at least, one day's notice.

Manchester—We are flattered by our correspondent's ready concurrence.

A Constant Subscriber and Well-wisher—The rogues do not appreciate our endeavours for their aggrandizement; we, therefore, think it useless to extend the favour, especially as the élite of the party have had their turn.

Mr. Second—His number was posted last week—if not received, application should be made to the post-master, as many disappointments occur through the inadvertence of letter-carriers.

Works received for Review.

- Six Themes Faciles—De Rossini, Donizetti, Bellini, Mercadante—pianoforte—J. B. Duvernoy. Nos. 1, 2, 3, 5, 6.
Beatrice di Tenda—Air Varié pour la Flute. Tulou.
Souvenir du Stabat de Rossini—pianoforte—F. Kalkbrenner.
Le Voyageur—for the pianoforte—Nos. 1 to 12.

ADVERTISEMENTS.

Just published, the whole of the Music in Gretry's Opera,
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Programme for this evening, to-morrow, and Saturday.

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1. Overture *Mozart.*
2. Quartette, The Chough and the Crow, Mrs Wilson, Miss Thornton, Mr. F. Martin, and Mr. R. F. Smith *Rishop.*
3. Quadrille, "La Reie Jeanne" *Bosio.*
4. Song, "Rage, thou angry Storm," Mr. Smith *Benedict.*
5. Waltz, "Die Kosenden" *Lanner.*
6. Duett, "The Echo," Mrs. Wilson and Mr. F. Martin *Braham.*
7. Quadrille, "Polichinelle" *Musard.*

PART II.

8. Waltz, "Die Fashionablen" *Strauss.*
9. Song, "Pensive Warbler," Mrs. Wilson *Bishop.*
10. Negri's Grand selection from Robert le Diable with solos for the Cornet-a-piston, Concertina and Flute, by Messrs. Laurent, Blagrove, and Sagnor.
11. Song, "I must not tell her name," Mr. F. Martin *Allen.*
12. Solo, Clarinet, Mr. J. Tyler.
13. Trio, "Lady of Beauty," Mrs. Wilson, Miss Thornton, and Mr. R. F. Smith *Griffen.*
14. "Les Chasseurs des Alpes" *Bosio.*

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Do. 10 do. do. do.	1	15	0
Do. 12 do. do. do.	2	2	0
Do. 13 do. do. do.	2	10	0
Flutes, Super. Cocoa, with 8 Keys, German Silver	2	2	0
Do. do. do. extra mounted, Tips, &c.	3	12	6
Do. do. do. Ebony do.	3	3	0
Do. do. do. Silver Rings,			
Do. do. do. Keys	5	5	0
Do. do. do. Silver Bands, &c.	6	6	0
Do. do. do. do. extra chased Bands	7	7	0
Do. do. do. do. the best that can be made	8	8	0

N.B.—Second-hand Instruments always on Sale.



THEATRE ROYAL, COVENT GARDEN.

Rossini's Opera of
SEMIRAMIDE

Will be repeated every Tuesday, Thursday, and Saturday.
This Evening, Thursday, October 20th, will
be performed (9th time) an English version of Rossini's
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With entirely new Scenery, Dresses, and Decorations. Semiramide, by Miss A. Kemble; Arsace, by Mrs. Alfred Shaw; from the principal Theatres of Italy, her sixth appearance on the English stage. Assur, Mr. Giubilei; Orore, Mr. Leffler; Idreno, Mr. Travers; Shade of Ninus, Mr. J. Bland.
After which (for the 6th time) a new Farce, called **COUSIN LAMBKIN**. The Characters by Mr. Bartley, Mr. Harley, Mr. Walter Lacy, Mr. W. H. Payne, Miss Cooper, Miss Lee, and Mrs. Humby. To conclude with **TEDDY THE TILER.**

RICHARD CŒUR-DE-LION will be repeated every Monday, Wednesday, and Friday.
COUSIN LAMBKIN every Tuesday, Thursday, and Saturday.

On Friday will be repeated Shakespeare's Tragedy of **MACBETH**. Macbeth, Mr. Vandenhoff. Lady Macbeth, Mrs. Salzberg, (late Miss Phillips). With Gretry's revived Opera of **RICHARD CŒUR-DE-LION.**

Miss Adelaide Kemble will perform every Tuesday, Thursday, and Saturday, until Christmas, when she will finally retire from the stage.

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THE COLOSSAL ELECTRICAL MACHINE, exhibiting the varied and beautiful phenomena of Electric Light, the Aurora Borealis, &c., is shown daily at three o'clock, and at eight in the evenings. Three excellent specimens of Machinery have just been completed, and are now at work by steam-power, in the **HALL OF MANUFACTURES**. Calotype Portraits taken daily by Mr. Collen. The Weekly List of **POPULAR LECTURES**, delivered by Dr. Ryan, Professor Bachhoffner, and the other Lecturers, with the appointed hours for each, is suspended in the Hall. The fine Exterior of **ST. PETER'S AT ROME**, and the Interior of the **CHAPEL OF ST. HELENA**, at Jerusalem, the latter after Mr. Roberts, R.A. (published by Mr. Moon), are amongst the latest additions to the enlarged Dissolving Views. The **ORRERY**, **DIVING BELL**, diver, &c. To the Cosmographic Views, shown in the evenings, a beautiful addition has just been made. Conductor of the band, Mr. Wallis. Admission, One Shilling. Schools, half-price.

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REGENT'S PARK.

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THE PROPRIETOR has the honour of announcing to the Public that he has secured for a short period, and is now open, that extraordinary novelty and wonder of the day, the **ARTIFICIAL ICE**, on which Skaters may be seen performing their elegant evolutions amidst Alpine scenery covered with snow and hoar-frost. This ingenious patented discovery is added without additional charge to the already attractive exhibition of the Swiss Cottage, Conservatories, Marine Grotto, &c. Admission One Shilling.

N.B. Gentlemen desirous of skating are requested to bring their own skates with them. The Panorama of London, the Saloon of Arts, Death of Nelson, Ascending Room, View from the summit of the building, as usual.

HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cot; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Langue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admittance 1s. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame Tussaud & Son's Bazaar, Baker-street, Portman-square.

VOCAL CLASSES.

CLASSES UPON MR. BENNETT'S SYSTEM of Part and Sight Singing, as expounded in his Public Lectures, are now in course of formation.

Class No. 1, for LADIES, will commence on Tuesday, the 18th inst. at twelve o'clock—and a class for GENTLEMEN, the same day, at five o'clock.

Tickets, price One Guinea and a half, which will admit the bearer to Thirty successive class lessons, to be had of Mr. Bennett, at the Academy, 21, Charlotte Street, Portland Place. A Prospectus, containing regulations, may also be procured as above, and at the various Music Warehouses.

SUBSCRIPTION CONCERTS.

Season 1842.

First Performance.

HANOVER SQUARE ROOMS.

Wednesday Evening, October 26, 1842.

To commence precisely at Eight o'clock.

PART I.

Leader, Mr. F. CHAMBER. Organ, Mr. TURLE. (Organist of Westminster Abbey.) Conductor, Mr. G. F. HARRIS.
Grand Sinfonia, (Pastorale) *Beethoven*.
"God save the Queen," Verse by the Principal Singers.
Aria, Mr. W. H. WEISS, "The Last Man," Bassoon.
Obligato, M. BAUMANN *Callcott*.
Scena, Miss RAINFORTH, "Ocean, thou mighty monster," *Weber*.
Quintet, Miss BIRCH, Miss BASSANO, Mr. J. BENNETT, Mr. WEISS, and Mr. PHILLIPS, "Sento oh Dio," *Mozart*.
Recit. Mr. MANVERS, "Deeper and deeper still," and Air, "Waft her angels," *Handel*.
Grand Concerto, Pianoforte, Madame DULCKEN. With full Orchestral Accompaniments *Dr. F. Mendelssohn*.
Cavatina, Mrs. ALFRED SHAW *Gli Arabi nelle Gallie*.
Recit. Mr. J. BENNETT, "Divine Andante," *Pacini*.
O Duet, Mr. J. BENNETT and Mr. PHILLIPS, "To arms," Chorus, "Britons strike home," *Purcell*.
Aria, Miss BIRCH, "Gratias agimus," Clarinet Obligato, Mr. I. LAZARUS *Guglielmi*.
Grand Double Chorus, "He gave them hailstones," *Handel*.
(Israel in Egypt).

Between the Parts, Mr. JOHN PARRY will sing one of his favourite songs.

PART II.

Leader, Mr. WILLY. Organ, Mr. TURLE. Conductor, Mr. G. F. HARRIS.
Overture *Rossini*.
Septet, Miss BIRCH, Miss BASSANO, Messrs. YOUNG, J. BENNETT, MANVERS, W. H. WEISS, and PHILLIPS, and Chorus, "Hear, O hear the Simple story," *Storace*.
Duet, Miss BIRCH and Mrs. ALFRED SHAW, "Vaghi Colli," *Winter*.
Song, Mr. PHILLIPS, "Revenge! Revenge! Timotheus cries," Trumpet, Mr. Harper *Handel*.
Song, Mr. J. BENNETT, "In native worth," *Haydn*.
Song, Miss BASSANO, "Where the bee sucks," *Dr. Arne*.
Milit. a/symphony, Song, Mr. MANVERS, and Chorus "Come, if you dare," *Purcell*.
Solo, Violin, Mr. WILLY; composed for the Society of British Musicians, by *E. Perry*.
Glee, Messrs. YOUNG, J. BENNETT, MANVERS, and PHILLIPS, "My pockets low and taxes high," *Webbe*.
Song, Mr. PHILLIPS, and Chorus, "Haste thee Nymph," *Handel*.
(L'Allegro).

Books of the Words, Sixpence each.

The Chorus will consist of the whole of the Members of the London Professional Choral Society.

The Pianoforte on this occasion will be Collard and Collard's Patent Grand, distinguished by the name of Repeaters.

Herr MUEHLENFELD (the celebrated German Pianist) is engaged, and will play a Grand Concerto by Beethoven, at the Hanover Square Rooms, on Monday, November 21st.

Non-Subscribers' Tickets, 4s. Ditto, to admit two, 7s. Can be had of all the principal Music-sellers throughout the Metropolis, and of Mr. J. UPCOTT, Hon. Sec. 10, Augustus-square, Regent's Park.

NOTICE.—The Band and Chorus engaged for the Subscription Concerts are respectfully informed, that the Grand Rehearsal for the First Concert will take place at the Hanover Square Rooms on Wednesday Morning next, the 26th instant, when every performer is expected to be in his place by Eleven o'clock. By order of the Committee,
J. UPCOTT, Hon. Sec.

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